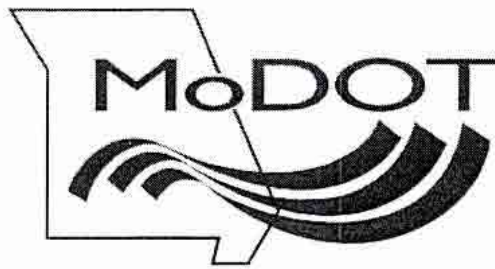


Appendix F

Cultural Resources Survey

Missouri
Department
of Transportation



Henry Hungerbeeler, Director

601 West Main Street
P.O. Box 270
Jefferson City, MO 65102
(573) 751-3597
Fax (573) 526-1300
www.modot.state.mo.us

November 13, 2003

Mr. Mark Miles, Director SHPO
MDNR/Outreach Assistance
P. O. Box 176
Jefferson City, MO 65102

Dear Mr. Miles:

Subject: Design
Route 54, Camden/Miller County
Job No. J5P0781
0.5 mile west of Rte. 42 to Bus. Rte. 54
Cultural Resources Survey Memo

Attached is a copy of a Section 106 Survey Memo detailing the results of a cultural resources survey conducted on the above referenced project. Also attached is a copy from a 7.5' USGS topographic map showing the areas surveyed, aerial photos and other information relating to the investigation.

Missouri Department of Transportation (MoDOT) cultural resources staff did not identify any archaeological resources within the area surveyed and no buildings that require assessment will be directly or indirectly impacted by the proposed projects. No existing bridges will be modified or replaced by this project. Based on this investigation, MoDOT's opinion is that MoDOT Job No. J5P0781 will not adversely affect any historic properties. Therefore, we believe that no additional cultural resources investigations are necessary for this project, and that the project should be allowed to proceed as planned. We request the concurrence of the State Historic Preservation Office in this matter.

Should you or any of your staff have any questions, please contact Larry Ayres, MoDOT archaeologist, at 573-526-7836 or by e-mail at ayresl@mail.modot.state.mo.us.

Sincerely,

Robert L. Reeder
Cultural Resources Coordinator

la

Attachments

Copies: Mr. Steve Mahfood-MDNR
Mr. Roger Schwartze-Sao
Mr. Joe Jones-de

STATE OF MISSOURI
DEPARTMENT OF NATURAL RESOURCES

Bob Holden, Governor • Stephen M. Mahfood, Director

www.dnr.state.mo.us

November 21, 2003

Ms. Diane Heckemeyer
State Design Engineer, Missouri Department of Transportation
601 West Main Street / P.O. Box 270
Jefferson City, MO 65102

Re: SHPO Project Number 003-CM-04 – J5P0781 Camden / Miller 54 in Camden County, Missouri (FHWA)

Dear Ms. Heckemeyer:

Thank you for submitting information about the above-referenced project for our review pursuant to Section 106 of the National Historic Preservation Act (P.L. 89-665, as amended) and the Advisory Council on Historic Preservation's regulation 36 CFR Part 800, which require identification and evaluation of cultural resources.

After reviewing the report we find it to be adequate. In addition we concur that there will be no historic properties affected by the proposed project.

Please be advised that, if the project area is increased, cultural materials are encountered during construction or adjacent areas that may contain significant cultural resources may be adversely impacted, appropriate information must be provided to this office for further review and comment.

If you have any questions please write or call Brant Vollman at (573) 526-1680 or State Historic Preservation Office, P.O. Box 176, Jefferson City, Missouri 65102. Please be sure to include the SHPO Project Number (003-CM-04) on all future correspondence relating to this project. If the information is provided via telephone call, please follow up in writing for our files.

Sincerely,

STATE HISTORIC PRESERVATION OFFICE



Mark A. Miles
Director and Deputy State
Historic Preservation Officer

MAM: bv

c: Mr. Don Neumann
Dr. Bob Reeder
Ms. Kathy Harvey



Integrity and excellence in everything we do





MISSOURI DEPARTMENT OF NATURAL RESOURCES
HISTORIC PRESERVATION PROGRAM
P.O. BOX 176, JEFFERSON CITY, MISSOURI 65102
(573) 751-7858

SECTION 106 SURVEY MEMO

1) HPP 106 PROJECT #

SHPO USE ONLY	
REVIEWER	
DATE	SHPO LOG#
<input type="checkbox"/> ACCEPTED	<input type="checkbox"/> REJECTED

LOCATION INFORMATION AND SURVEY CONDITIONS

2) COUNTY(S) Camden and Miller		
3) QUADRANGLE Bagnell, MO	4) PROJECT TYPE/TITLE Camden/Miller 54, J5P0781, Phase I Cultural Resources Investigation	
5) FUNDING/PERMITTING FEDERAL AGENCY(S) Federal Highway Administration (FHWA)		
6) SECTION 32 and 6	7) TOWNSHIP T40-N and T39-N	8) RANGE R15-W
9a) NADatum <input type="checkbox"/> 1927 <input checked="" type="checkbox"/> 1983	9b) UTM Zone <input checked="" type="checkbox"/> 15 <input type="checkbox"/> 16	9c) UTM Northing: 4225495 -- 4223289; Easting: 533400 - 534568

10) PROJECT DESCRIPTION

This project would realign the portion of Route 54 in Lake of the Ozarks from the intersection of Business Route 54 to 0.5 mile west of Rte. 42. (see Project Location topo - attached).

11) TOPOGRAPHY

The topography is deeply incised with steep side slopes, very narrow valleys, and narrow ridges. (see general terrain photos - attached)

12) SOILS

Ridgetops: Doniphan very cherty silt loam 3-9% slopes Exhibits a dark grayish brown very cherty silt loam surface layer 3 inches thick followed by a pale brown very cherty silt loam subsurface layer about 10 inches thick; Slopes: Niangua-Bardley very cherty silt loam 14-50% slopes Exhibits a black very cherty silt loam surface layer 3 inches thick followed by a pale brown very cherty silt loam about 11 inches thick.

13) DRAINAGE

Lake of the Ozarks Watershed in the Osage Highlands Principal Drainage Basin

14) LAND USE/GROUND COVER (INCLUDING % VISIBILITY)

The vast majority of the ridge tops in the project area have been extensively impacted by development. All areas along existing Route 54 are heavily commercialized and even semi level areas have been impacted by existing or proposed development. Except where the ground was covered by concrete or asphalt, visibility was spotty but acceptable – but only because of extensive erosion and very poor soils for vegetation.

15) SURVEY CONDITIONS

Survey conditions were good

HISTORICAL BACKGROUND INFORMATION

16) HPP - CULTURAL RESOURCE INVENTORY <input checked="" type="checkbox"/>	17) ARCHAEOLOGICAL SURVEY OF MISSOURI <input type="checkbox"/>	18) GIS DATABASE <input type="checkbox"/>
19) HISTORIC PLATS/ATLASES/SOURCES Historic records were extensively checked during the architectural investigation.		
20) PREVIOUSLY REPORTED SITES No previously reported archaeological sites in the immediate vicinity of this project.		
21) PREVIOUS SURVEYS Numerous surveys have been conducted in relation to highway development in the vicinity.		
22) REGIONAL SOURCES UTILIZED None identified for this study		
23) MASTER PLAN RECOMMENDATION None identified		
24) INVESTIGATION TECHNIQUES		25) TIME EXPENDED 5 PERSON HOURS

26) HISTORIC PROPERTIES LOCATED No Historic Properties located within this survey area	
27) CULTURAL MATERIALS None identified	28) CURATED A N/A
29) COLLECTION TECHNIQUES N/A	
30) AREA SURVEYED (ACRES & SQUARE METERS) 179.1	
31) RESULTS OF INVESTIGATION AND RECOMMENDATIONS:	
<input checked="" type="checkbox"/> a) No Historic Properties Located <input type="checkbox"/> b) No National Register Eligible Historic Properties Located <input type="checkbox"/> c) National Register Eligible Historic Properties Located <input type="checkbox"/> d) Historic Properties May Meet Requirements For National Register Eligibility; Phase II Testing is Recommended	
e) Comments <p>The architectural investigation began much earlier in the NEPA study and included a much larger study area. That investigation identified two architectural resources of concern: the Lee Mace "Ozark Opry", and the Orchid Motel. On October 30, 2002, MoDOT staff met with SHPO staff to assess the integrity and eligibility of these two resources. Based on the information presented for the Orchid Motel, SHPO staff concurred that the motel did not retain sufficient integrity to be eligible for listing on the National Register of Historic Places. Based on the information presented on the Mace property, while the SHPO staff were concerned about its integrity, the entertainment/recreation and commerce themes of the Ozark Opry were considered very important to the Lake of the Ozarks history. However, as the selection of the C' alternate as the preferred will not present any impacts to either of these resources, no additional consideration is necessary in relation to this project.</p> <p>No existing bridges are included in this project, No archaeological site were identified</p>	
CULTURAL RESOURCE MANAGEMENT CONTRACTOR INFORMATION	
32) ARCHAEOLOGICAL CONSULTANT Missouri Department of Transportation, Cultural Resources Section	
33) ADDRESS/PHONE P.O. Box 270, Jefferson City, Missouri 65102 / Phone Number: (573) 526-3597	
34) SURVEYOR(S) Larry Ayres	35) SURVEY DATE(S) 10/16/2003
36) REPORT COMPILED BY Larry Ayres	37) DATE 11/12/2003
38) SUBMITTED BY (SIGNATURE AND TITLE) MoDOT Archaeologist	
39) ATTACHMENT CHECK LIST: (REQUIRED)	
<input checked="" type="checkbox"/> 1) Relevant Portion of USGS 7.5' Topographic Quadrangle Map(s) Showing Project Location and Any Recorded Sites; <input checked="" type="checkbox"/> 2) Project Map(s) Depicting Survey Limits and, when applicable, Approximate Site Limits, and Concentrations of Cultural Materials; <input type="checkbox"/> 3) Site Form(s): One Copy of Each Form; <input checked="" type="checkbox"/> 4) All Relevant Project Correspondence; <input checked="" type="checkbox"/> 5) Additional Information Sheets as Necessary.	
40) ADDRESS OF OWNER/AGENT/AGENCY TO WHOM SHPO COMMENT SHOULD BE MAILED Robert L. Reeder, Cultrual Resources Coordinator Missouri Department of Transportation P.O. Box 270 Jefferson City, Missouri 65102	
41) CONTACT PERSON Larry Ayres	42) PHONE NUMBER / E-MAIL ADDRESS 573-526-7836 / ayresl@mail.modot.state.mo.us
REVIEWER COMMENTS	

List of Attachments

- Project location map
- Location map and photos showing general terrain in project vicinity
- Project location on historic topographic maps
- Project location on 1961 aerial photograph
- Project location on 1995 aerial photograph
- Lotus Note (10/30/03): documenting SHPO consultation on documentation of archaeology and architecture.

Other background information attached:

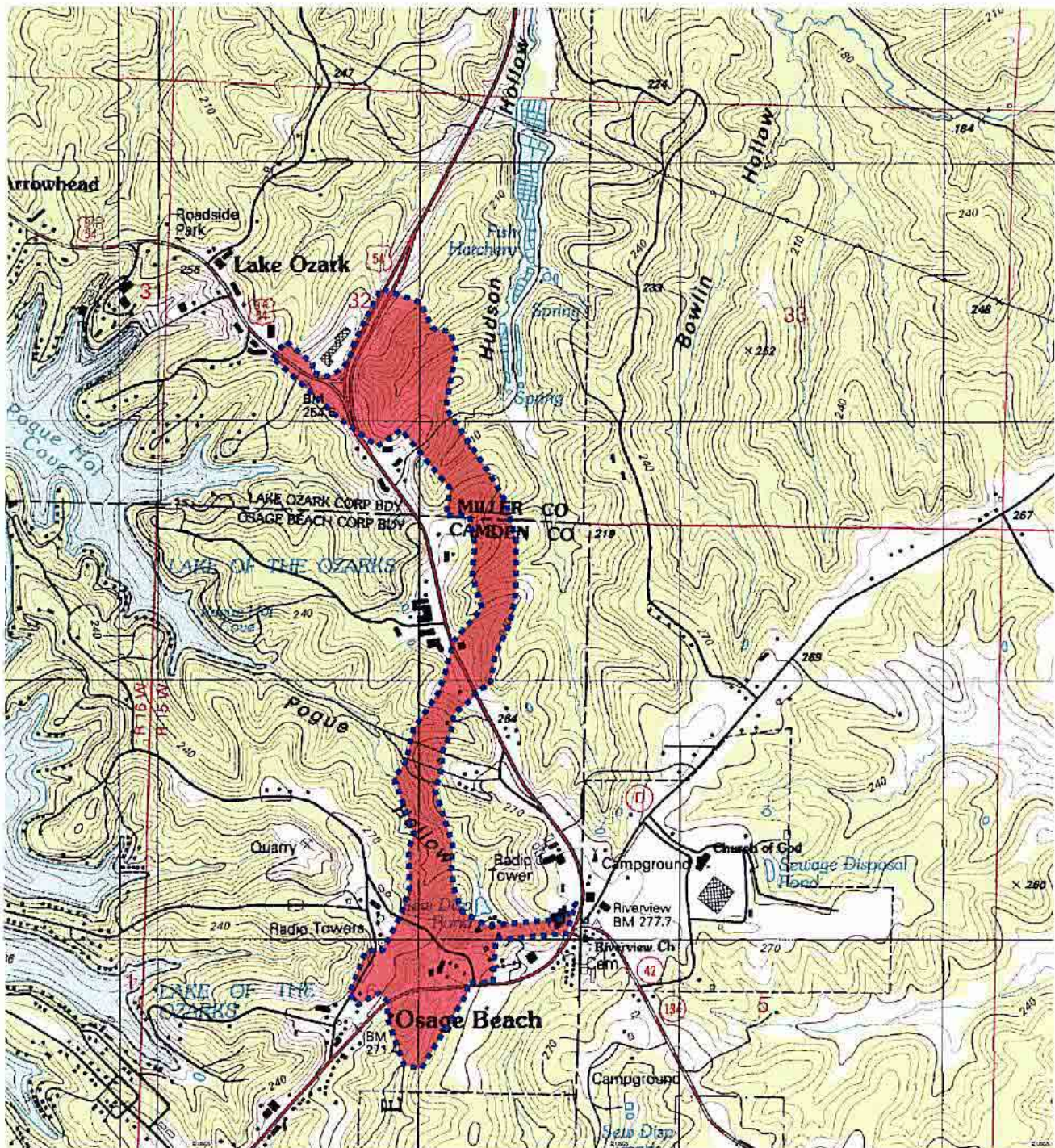
- Lotus Note (10/30/02): documenting SHPO consultation on architecture for the draft environmental document

Ozark Opry

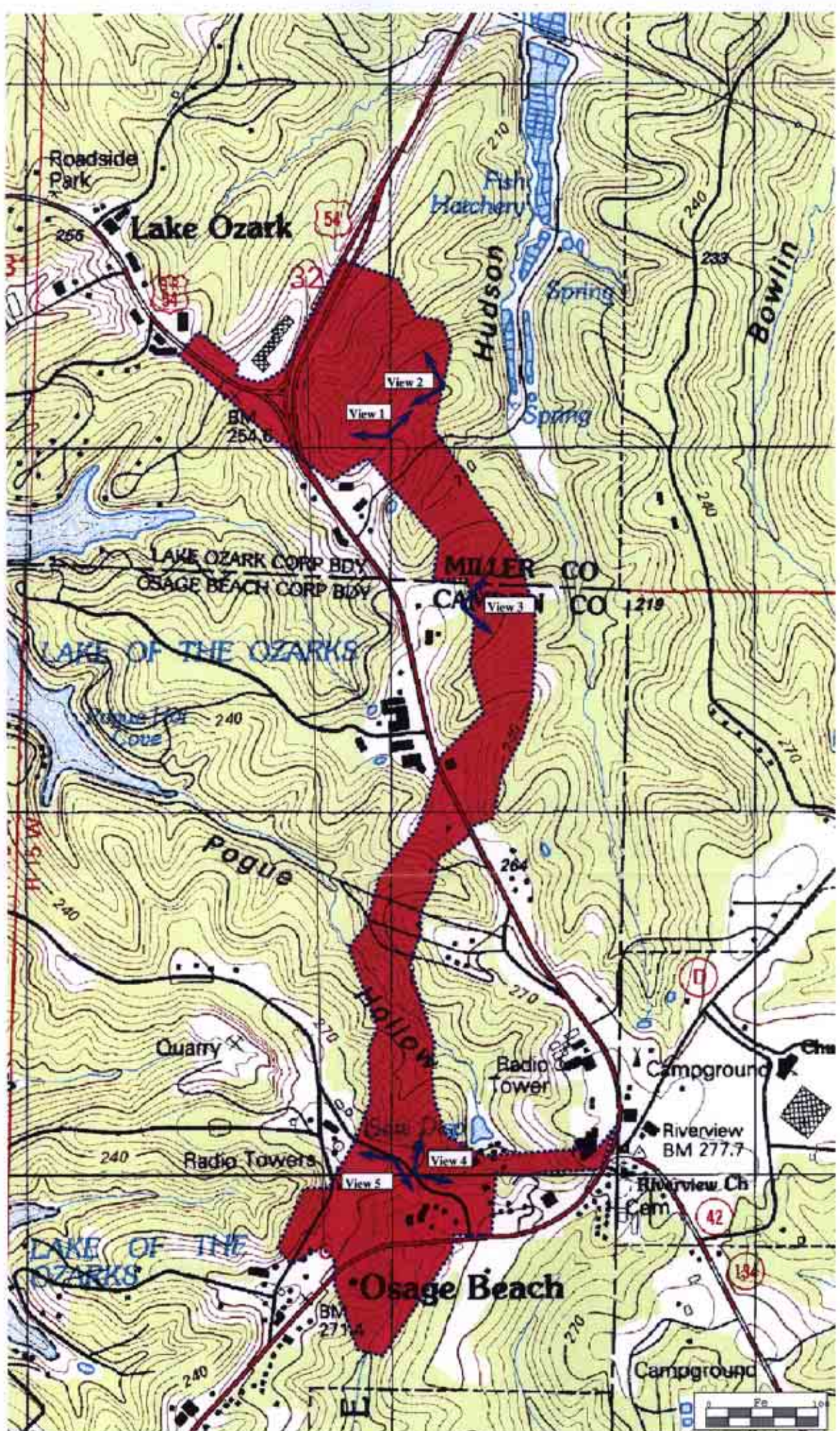
- Brief historic background on Lee Mace's Ozark "Opry"
- Summary of an interview with Joyce Mace on 02/05/02
- Aerial photo comparison of changes to Ozark Opry structure between 1961 and 2000
- Historic Photos of Ozark Opry

Orchid Motel

- Aerial photo comparison of changes to Orchid Motel structure between 1961 and 2000
- Photos of Orchid Motel in 2002



Project Location: Camden/Miller 54, J5P0781, Lake Ozark, Mo topo, 1982





View 3



View 2



View 1



Match line



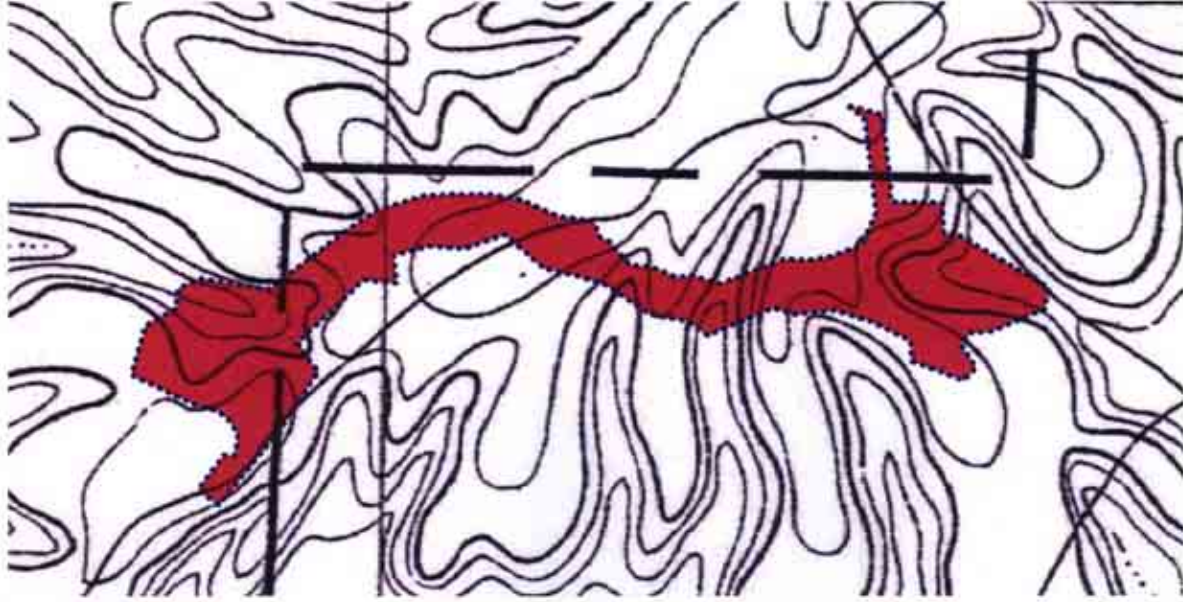
View 5



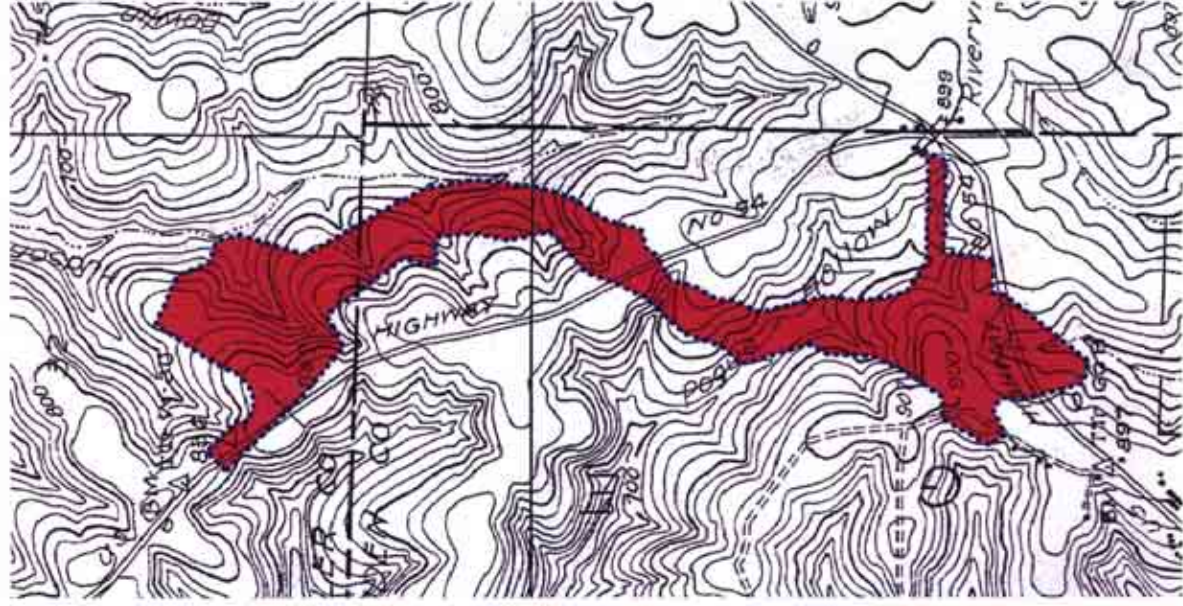
Match line



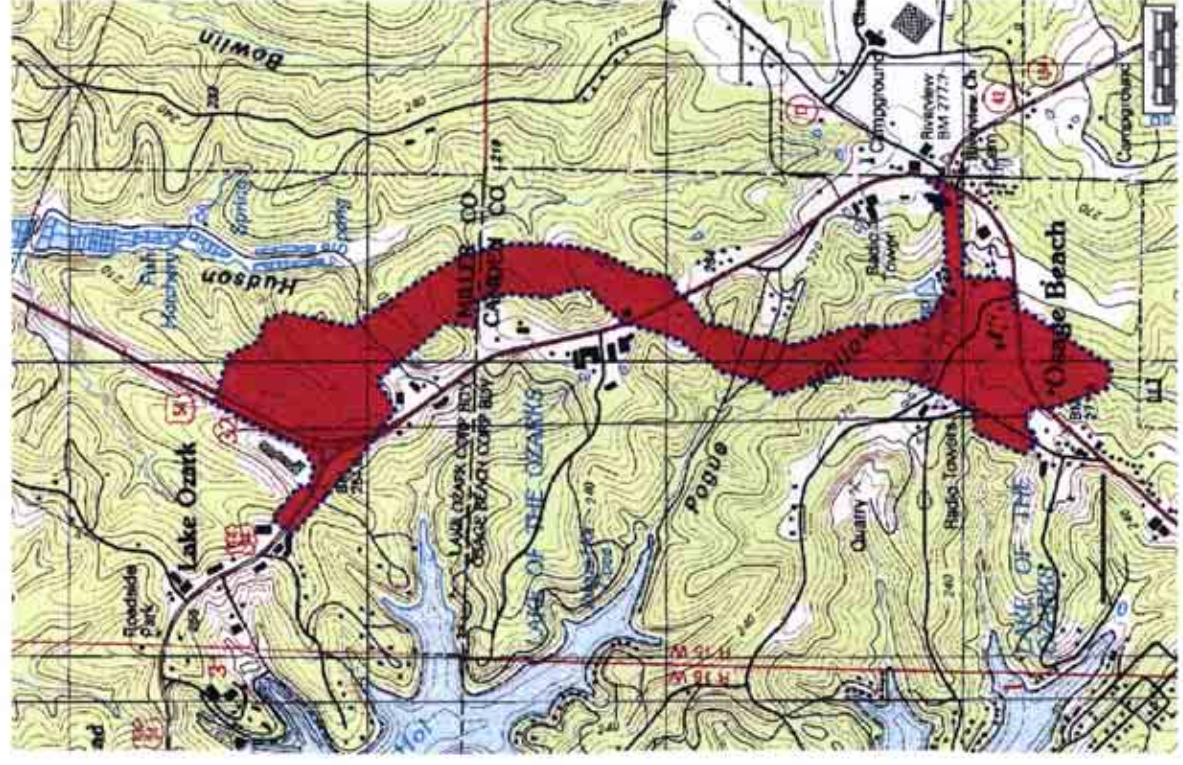
View 4



Versailles, Missouri 1893 (printed 1916)

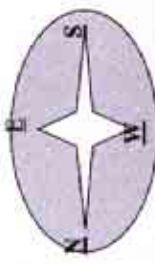
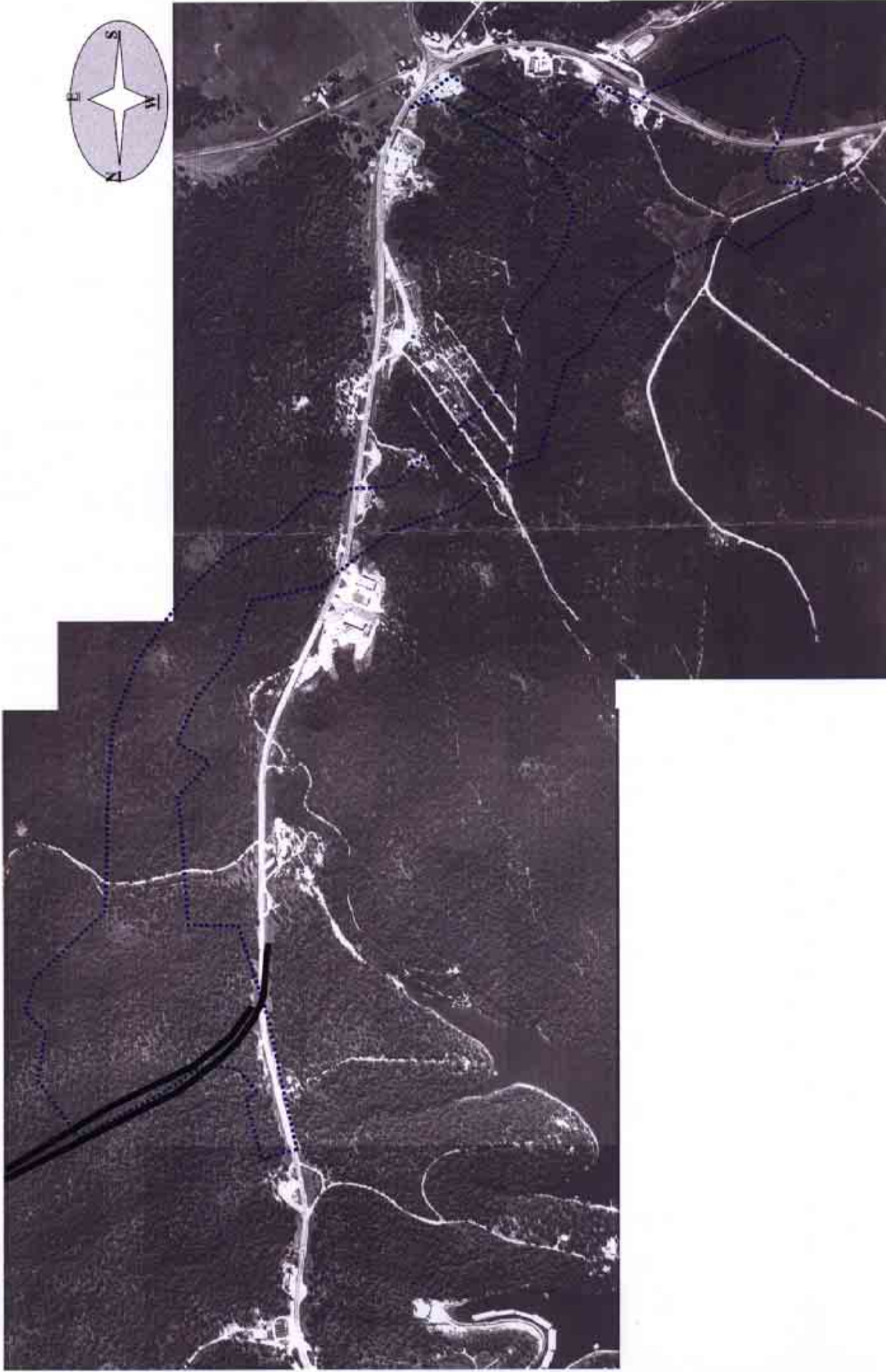


Bagnell, Missouri 1934

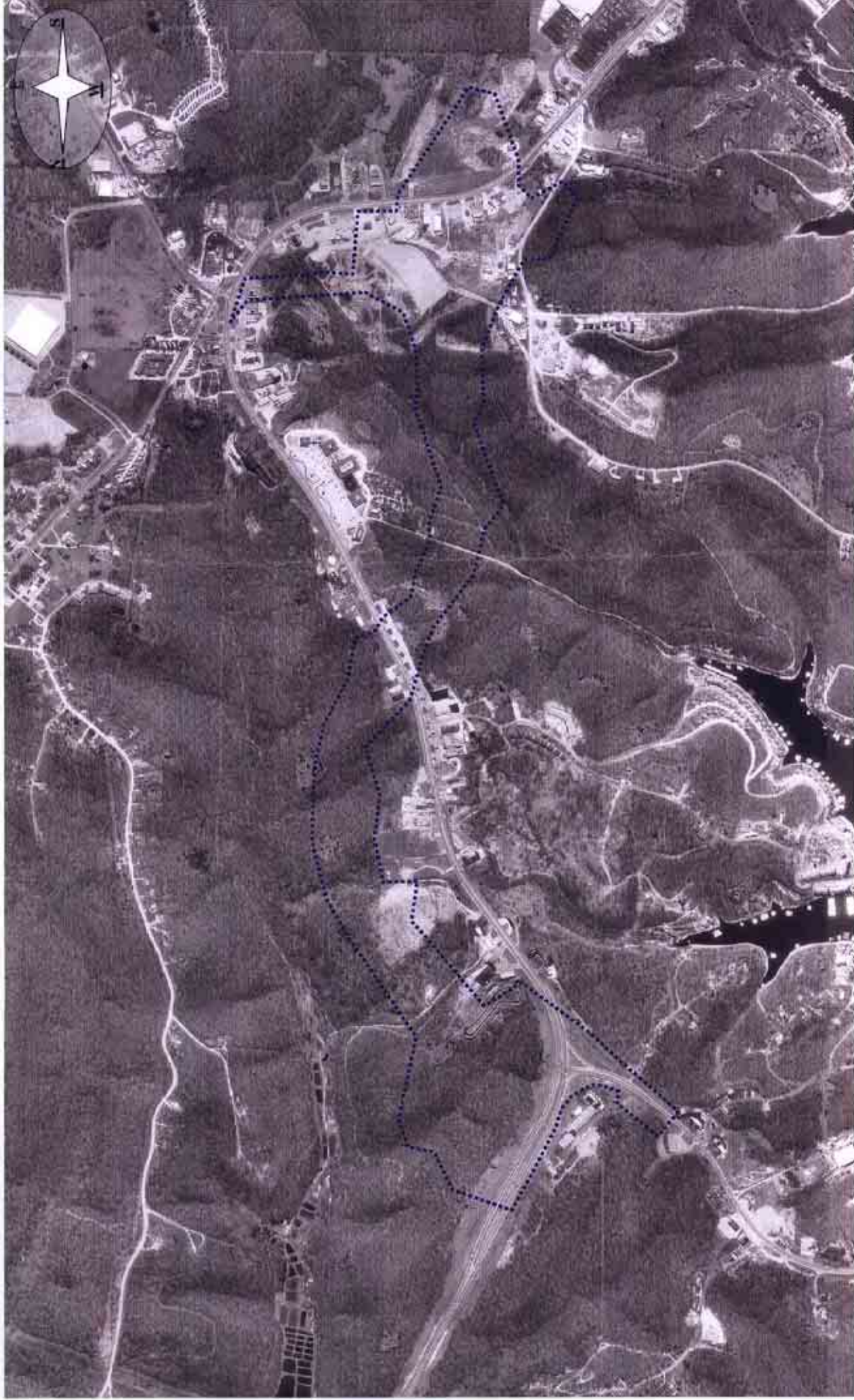


Lake Ozark, Missouri 1982

General Project Location on Historic Topographic Maps



General project location on 1961 aerial photograph



General project location on 1995 aerial photograph

Lawrence L Ayres/SC/MODOT
10/30/2003 11:31 AM

To nrvollb@mail.dnr.state.mo.us, "Dubbert, Alison" <nrubba@mail.dnr.state.mo.us>
Cc PRAWLT@mail.modot.state.mo.us, MEINKM@mail.modot.state.mo.us
Subject SHPO consultation on Camden/Miller 54, J5P0781

This morning I met with Brant and Alison to discuss the cultural resource investigation for job no J5P0781 down at Lake Ozark. This job will realign the portion of Route 54 in Lake of the Ozarks from the intersection of Business Route 54 to 0.5 mile west of Rte. 42. A limited amount of consultation had previously occurred so we summarized what had previously taken place.

While looking at the architecture along multiple alternates for the draft environmental document only two buildings (Lee Mace's Ozark Opry and his house) stood out as potential concerns. While both buildings are less than 50 years of age, this was considered a special situation because of the Mace's impact to the local area as well as the Ozarks region. Since the preferred alternate will not present any impacts to either building, the information that was collected will not be included as part of the submittal to SHPO for 106 review. However, MoDOT will provide a copy of the Lee Mace information to the SHPO for their records.

Based on topographic maps, no buildings are shown in or near the project area on the 1893 topo and on the 1934 topo the only buildings are to the east and west of the southern end of the project. A 1961 aerial photo of the project area does indicate numerous buildings (including the Ozark Opry) but when compared to an aerial photo from 2000, few if any buildings within the preferred alternate, appear to be the same. It appears obvious that the project vicinity has not only been heavily developed over time, but the developed areas have in numerous cases been razed and re-developed with newer structures and buildings in or near the same location.

Alison, and I agreed that I will conduct another review of the project area, using the 1961 aerial photos. IF there are any buildings in or immediately adjacent to the preferred alternate, identifiable on the 1961 aerial and that are still extant, I provide photographs of those buildings. If the buildings shown on the 1961 aerial are no longer extant or if the modifications have been so extensive that they are virtually unrecognizable, no photos will be taken.

For archaeology, I have previously conducted a reconnaissance of the preferred alternate to determine if there was any potential for eligible archaeological resources. The project area is composed of narrow ridge tops, steep slopes and narrow hollows. In most locations where the land is relatively flat, there is evidence that it has been at least prepared for development - with varying degrees of earth moving. In addition, the soils were heavily eroded and composed primarily of clay and gravel. Based on the very low potential for archaeological sites Brant and I have agreed that no additional archaeological investigation is necessary.

I will complete a Section 106 survey memo for this project with any additional documents necessary to support the information above. I expect to be able to submit this information to the SHPO within the next two weeks.

Larry

Other Background Information Attached:

Lee Mace's Ozark Opry
Orchid Motel

Some investigation of Lee Mace's Ozark Opry was conducted due to its proximity to other alternatives – however, the selection of the preferred alternate will not result in any impacts to these resources. The following information is provided as a courtesy.

Toni M. Prawl/SC/MODOT
10/30/2002 02:54 PM

To: Robert L Reeder/SC/MODOT@MODOT, Michael C Meinkoth/SC/MODOT@MODOT,
nrdubba@mail.dnr.state.mo, nrgilli@mail.dnr.state.mo.us, nrmaser@mail.dnr.state.mo.us,
nrpatt@mail.dnr.state.mo.us
cc: Lawrence L Ayres/SC/MODOT@MODOT, Thomas J Gubbels/SC/MODOT@MODOT, Kelly R
Cox/SC/MODOT@MODOT
Subject: Camden-Miller 54 Corridor Study, J5P0781

Staff of MoDOT Cultural Resources and Environmental (Kelly Cox, Tom Gubbels, and I) and SHPO (Alison Dubbert, Lee Gilleard, Roger Maserang, and Tiffany Patterson) met this morning to discuss the above referenced project and properties that may be affected by it. Of particular interest was the Joyce and Lee Mace Property that is located on the A2 alternate. The purpose of the meeting was to present our preliminary opinions and recommendations as well as obtain information from SHPO staff regarding their views and initial impression of properties associated with the corridor. Although informal, MoDOT/SHPO consultation at this phase of the study helps our planning efforts and may enable us to determine whether a Section 4(f) will be necessary. Alison, Lee, Roger, and Tiffany, thank you all for meeting with us today. I appreciate your assistance with our project. If I have misrepresented any of your views or if you have other concerns, please let me know.

I presented the project to SHPO explaining that we were developing a draft Environmental Assessment and making recommendations regarding alternatives considered for the corridor study. I showed SHPO staff photographs of the Lee Mace Property (the Lee Mace Ozark Opry auditorium and additions, the Mace Residence, and an apparently associated, detached garage) as well as photographs of the Orchid Motel, both associated the A2 alternate. I also presented biographical information about the Maces and an outline of the property's history.

Based on the information presented, SHPO staff agreed that the Orchid Motel did not retain sufficient integrity to be eligible for listing on the NRHP. The preliminary assessment of the Mace Property was more complicated. I stated that I did **not** think that it presently fulfilled criteria for listing on the NRHP, although there are still questions that I'm pursuing and additional information could change my opinion (see the list below). SHPO staff concurred that the recent nature and integrity of the Mace property make it challenging to evaluate and that it would be difficult, but probably possible to justify its eligibility. The most applicable Criterion appears to be A (commerce and entertainment/recreation), in which case the auditorium would be the historic property. Criterion B might also apply, in which case the auditorium is still the focus, but the house may be considered historically significant also. Because it is likely that the project would not be built for some time and the Mace Property is approaching 50 years of age (by 2007), Criteria Consideration G won't be as relevant in a few years (depending on the period of significance).

Overall, SHPO staff was not impressed with the property, but considers the entertainment/recreation and commerce themes important to the Lake of the Ozarks history. If the A2 alternate is selected as the preferred alignment, SHPO staff would not be likely to insist on avoidance of the Mace property even if avoidance alternates are found to be prudent and feasible. It is possible that under Criterion A, only the auditorium would be considered NRHP-eligible and therefore, impacting the house would not necessarily constitute an adverse effect. Following our meeting, I checked resources at the SHPO Inventory and even through the assistance of the CRIS Coordinator and CRIS database, could find no NRHP-listed properties in Missouri that fulfill Criterion A or Criteria A and B *with* Criterion Consideration G, so we are exploring new areas in that respect. To my knowledge, one NRHP-listed property in Missouri fulfills Criterion B and Criterion Consideration G, but has been altered little and has a distinct and definitive period of significance (Lester and Norma Dent House, La Plata). If the A2 alternate is selected as the preferred alternate, we will be pursuing a formal SHPO evaluation of the Mace property and the Orchid Motel before the project advances to the final EA stage.

Brief Background – Lee Mace’s Ozark Opry

Lee Mace was born July 30, 1927, on a farm near the small town of Brumley in Miller County, Missouri. His father Lucian Mace was an active Ozarks politician and farmer, serving terms as Miller County Sheriff and as a Representative in the Missouri General Assembly. Lee Mace’s mother Clara taught him how to play the fiddle, and Mace’s childhood was spent immersed in the music, dances, and folk culture of the Ozarks region. In 1985 Lee Mace recalled his youth and its Ozarkian cultural influences:

We always had music at home – my mother played the fiddle. Fifty years ago, when you went to a house party or the Tuscumbia picnic, you saw Ozark jig dancing. There were a lot of people who were better than we were. Ozark jig dancing – which is what we did between square dances – is a combination of Negro buck-and-wing dancing and an Irish jig. Now they call it clog dancing, but Dutch cloggers danced all together while Ozark jig dancing is competitive. You try to outdo the others (Fleischmann 1985b: 45).

On August 16, 1950, Lee Mace married Joyce Williams in Harrison, Arkansas, and in 1951 Mace was inducted into the United States Army. He served for two years in the military before receiving an honorable discharge. (Althoff 1964; Anonymous 1985a; Anonymous 1985d; Anonymous 2001a; Fleischmann 1985b).

Lee Mace began his entertainment career in the 1940s when he formed the Lake of the Ozark Square Dancers. This dance troupe included his future wife Joyce, and the group traveled to Kansas City, Missouri, to audition for The Original Amateur Hour. This program featured performances by amateur singers, dancers, and musicians, and members of the audience would write in to select their favorite performers. The television version of the program debuted on the DuMont network in 1948, and the show remained on the air until 1960. The Lake of the Ozarks Square Dancers were selected to appear on the national program, and when they appeared on the show, they won the competition. This national exposure led to regular performances by the Lake of the Ozarks Square Dancers at the Grand Ole Opry in Nashville, Tennessee, and appearances in Las Vegas, Reno, and New Orleans. Lee Mace estimated that his dance troupe performed in over 100 shows at the Grand Ole Opry under the name Grand Ole Opry Square Dancers (Althoff 1964; Anonymous 1985c; Bareiss 2001; Fleischmann 1985a; Fleischmann 1985b)

Following this taste of national success, Mace decided to establish a country music revue in the Lake of the Ozarks area. Mace believed that a country music show was the ideal way to preserve and promote the music that had shaped his youth, and he felt that there was a strong demand for family-oriented entertainment. Mace also knew that there were many talented singers and dancers in the Ozarks region who needed a place to perform and that he could easily tap this rich local talent pool for his new entertainment program (Althoff 1964; Anonymous 2001b). After securing sponsorship from a local radio station, the first performance of Lee Mace’s Ozark Opry occurred in the fall of 1953 in the veranda of the Lakeside Casino at the Lake of the Ozarks. Mace served as the master of ceremonies at the show, introducing the performers and talking to the audience. Mace also played the upright bass, and soon the biweekly performances of the Ozark Opry were selling out on a regular basis (Anonymous 1954). The shows featured

traditional Ozark music, and Mace continually insisted that the shows at the Opry feature family-oriented themes and material:

We use a lot of old songs because my belief is that 90 percent of the songs you hear are going to die in infancy. It takes a nice song to live to get old. The guts of our show have always been Ozark music, which is based on Ozark gospel. If people don't like the show because its wholesome, I've always considered that's their problem. I will not sell myself ever. I have very few principals, but I go by the ones I've got and don't change them to fit the day or time or place (Fleischmann 1985b: 45).

By the late 1950s, the Ozark Opry had gained a tremendous local and regional following, and Mace wanted to build a permanent home for the show. In 1957 Lee Mace's Ozark Opry opened its own theatre along Missouri State Highway 54 in Osage Beach, Missouri. The theatre later expanded in 1959 to seat 1,000 patrons, and shows were offered six nights a week throughout the summer season. Lee Mace served as the master of ceremonies at each performance of the Ozark Opry, never missing a performance until his death in 1985 (Althoff 1964; Anonymous 2001b; Anonymous 1985c; Anonymous 1985e; Fleischmann 1985a; Fleischmann 1985b).

Although Lee Mace is best known as the founder and proprietor of the Ozark Opry, he was also an active businessman who played a vital role in the promotion and development of Lake-area tourism. For example, Mace was one of the first local entertainers to recognize the value of television exposure. Beginning in 1956, Mace taped a half-hour program at the Ozark Opry each week for broadcast on KRCG, a Jefferson City television station. The program was originally sponsored by the Missouri Farmer's Association Cooperative, and during the 1960s, the program was one of the highest rated shows in Mid-Missouri. During the 1980s the Ozark Opry show was broadcast on a PBS affiliate in Warrensburg, Missouri, and prior to his death, Mace was in negotiations to move the program to cable television (Althoff 1964; Anonymous 2001a; Fleischmann 1985b).

In addition to the Ozark Opry, Mace also was involved with a number of Lake-area businesses. In an effort to expand into a new element of the entertainment industry, Mace built a 24-track digital recording studio at the rear of the Ozark Opry Theater. Mace also owned the Indian Burial Cave and the Lakewood Condominiums, and he was a part owner of the Modern Sanitation Company. Mace was active in the Lake community, serving on the board of directors of the Bank of the Lake of the Ozarks and as a member of the Linn Creek Masonic Lodge (Anonymous 1985a; Anonymous 1985c; Anonymous 1985d; Fleischmann 1985a). Following his death in a plane crash in June 1985, Mace was mourned as one of the fathers of Lake-area tourism:

He was more than just a country entertainer. He was a consummate businessman, a devoted husband and a dedicated civic servant. As much as any one individual, the Lake of the Ozarks owes its status as a prime resort and vacation area to Lee Mace. Unlike many entrepreneurs, this man sought not just personal gain, but prosperity for all of the communities that make up the Lake area (Anonymous 1985b: 4).

Lee Mace's Ozark Opry also served as a model for entrepreneurs who opened music theaters in the Branson area. Bob Mabe, one of the original performers in the "Baldknobbers" show in Branson, noted that "Lee Mace is the daddy of all these shows," and by the 1990s, Branson had emerged as a major tourist attraction (Anderson 1984: 22). The Ozark Opry continues to offer family-oriented shows six nights each week during the summer tourism season. The theater is now owned and operated by Joyce Mace, and it still serves as a popular destination for many visitors to the Lake of the Ozarks region (Anonymous 2001b).

Bibliography

Althoff, Shirley

1964 "Ozark Music Man." *St. Louis Globe Democrat Sunday Magazine*, 17 May 1964, np.

Anderson, Clay

1984 "Branson's Music Boom." *Ozarks Mountaineer*. 30 (June 1982): 22-23, 26.

Anonymous

1954 "Ozarks Opry, Big 'Show' at Lake of Ozarks." *Ozarks Mountaineer*. 3 (September 1954): 14.

1985a "Deaths in Missouri." *Kansas City Times*, 19 June 1985, E-6.

1985b "Lee Mace: A Final Chord." *Jefferson City Post Tribune*, 18 June 1985, 4.

1985c "Lee Mace Killed in Plane Crash." *Jefferson City Post Tribune*, 17 June 1985, 1.

1985d "Mace." *Jefferson City Post Tribune*, 19 June 1985, 3.

1985e "Services Held for Lee Mace, Lake Pioneer." *Vacation News*, 21 June 1985, 32.

2001a "Lee Mace's Ozark Opry." Downloaded 1 November 2001 from
http://www.hillbilly-music.com/programs/program_details.cfm?program_id=290.

2001b "Lee Mace's Ozark Opry: History." Downloaded 27 September 2001 from
<http://www.leemaceozarkopry.com/history.html>.

Bareiss, Warren

2001 "Original Amateur Hour, The." Downloaded 1 November 2001 from
<http://www.mbcnet.org/ETV/O/htmlO/originalamat/originalamat.htm>.

Fleischmann, Marian

1985a "Lake Area Mourns Mace." *Jefferson City Post Tribune*, 18 June 1985, 1, 6.

1985b "Music Man: Ozark Style." *Jefferson City Post Tribune*, 3 February 1985, 45.

Summary of interview with Joyce Mace on February 5, 2002

On Tuesday, February 5, 2002, an interview was held with Mrs. Joyce Mace and her brother, Mr. Carl Williams, in the conference room of Central Bank of Osage Beach, Osage Beach, Missouri. Also in attendance were Ide Okokon, MoDOT District 5 project manager, and Lois Dumey and Steve Coates of Harding ESE. The purpose of the meeting was to acquaint Mrs. Mace with the four alternatives. Mrs. Mace provided much useful and interesting information about the life and career of her late husband, Lee Mace, which may have bearing on whether the building housing the Ozark Opry, a family enterprise, and their adjacent home, are eligible for listing in the National Register of Historic Places. The following is a summary of the information.

Born July 30, 1927, in Brumley, Missouri, Lee Mace got his love of music from his mother, Clara Buster Mace, a schoolteacher and fiddle player. His father, Lucian Mace, was a farmer, sheriff of Miller County, and local politician serving in the state legislature. Lee graduated from Tuscumbia High School.

While serving in the military in postwar France, Lee joined a small combo. The band needed a standup bass player, and although Lee had never played that particular instrument, he picked it up quickly. The group found a broken-necked bass fiddle in a dump, and a friend made a new neck from a baseball bat. Lee brought the bass back to the states with him, but later sold it. After his death, Joyce located the new owner, bought the bass, and now displays it in the Ozark Opry theater.

Lee met Joyce when they were both part of a four-couple dance group; Joyce partnered with her brother Carl. Their type of dancing, now called clogging, was very popular in the 1930s and 1940s. Many locals were accomplished dancers and went to roadhouses, "beer joints," to dance. Lee and Joyce's group, called the Lake of the Ozarks Square Dancers, stood out because they wore taps on their shoes that one of the members had found in Kansas City. Lee and Joyce married in 1950.

The group's professional break came in 1953 when they won the competition on Ted Mack's Original Amateur Hour. They went on to be the first country act to be booked into the Blue Room at the New Orleans Roosevelt Hotel, guests of Dave Garroway on *The Today Show*, and appeared on *The Bell Telephone Hour*. A representative of Nashville's Grand Old Opry saw them in New York and invited the group to become the house dancers. Although well paid, they were required to call themselves The Grand Old Opry Square Dancers. The group performed on approximately 100 episodes of the Grand Old Opry, many of them filmed by Flamingo Films, from Florida. Videotape was not yet invented, and the shows were shot in color motion picture film. Called *Classic Country*, these films still exist and segments are seen from time to time in documentaries about country music. The dancers can be glimpsed in the background behind legends like Bill Monroe or Roy Acuff.

Lee always said the Opry "just started."¹ Local radio station KRMAS was programming music the locals did not care for, and was losing its listener audience. The station manager hired Lee to program a lineup people liked. Meanwhile, he was playing with small country music bands and has developed a local following. The show that became the Ozark Opry began in 1954, in rented space in the basement of Lakeside Casino (now the Dam Club), built at Bagnell Dam by Union Electric Company. The space seated 200 on folding chairs. The variety show featured country music and comedy skits. Male band members wore matching suits and the women wore

¹ Mace, Joyce, personal communication, 5 February 2002.

matching dresses. Lee, always easy-going and likable, was the master of ceremonies, talked with the audience, and played the bass with the band; in the early days he also augmented their income by operating a bulldozer during the day. First playing once a week, on Saturday night, the show expanded season by season until it was performed six nights a week. The performance was invariably fun, wholesome, patriotic, and family oriented. In a 1985 interview, Lee said he "never told a joke or sang a song he would be embarrassed to follow with a hymn."²

The Ozark Opry moved to the present location in 1957. Only six other buildings were then situated on that stretch of Route 54. Lee was told he was crazy to move up from the rented space at Bagnell Dam, but he and Joyce persisted. They made an initial purchase of approximately two acres, and began construction themselves, even making their own concrete blocks on site. They lived on the property, in a mobile home, not building their house until 1960 after finishing the theater. The Opry building seated 600, on seats salvaged from a theater in Hutchison, Kansas, but the floor was built flat, not sloped. The Maces theorized that if the entertainment enterprise failed, they could always turn it into something else, perhaps a grocery store. Only later, when the Opry was a clear success, did they install an inclined floor. Rock and roll was knocking country music off of the charts, and from a marketing standpoint it was the worst time to start a country music enterprise; but the Maces were unaware, and their audiences did not care. By the mid 1960s they were playing to full houses for two performances an night, five nights a week, with people standing in line hoping for cancelled tickets. In fact, they got a lot of laughs doing comic Beatles impersonations. In 1962 or 1963, a rear addition increased seating to the present capacity of 1,000.

The television program ran from 1956 until the early 1980s on KRCG, CBS Channel 13, and for several months in 1984 on PBS channel 6 from Warrensburg, initially airing once a week on Saturday nights. The band did a live broadcast in Jefferson City, and then jumped on the band bus with one hour to get to Osage Beach for the eight o'clock stage show. The musicians had two sets of equipment, one set up in Jefferson City and one on the stage at the Ozark Opry; they hopped out of the bus carrying only their instruments and ran on stage ready to play. The show's first sponsor, the Fertilizer Division of the Missouri Farmers' Association, felt that if the Opry "could spread it, they could sell it."³ After videotape became available, the band did one live show and taped one show every other week, allowing them a week off. Videotape cost \$300 a roll, a lot of money at that time, and was therefore erased and reused. As a result, no tapes of the early shows exist. The heyday of the television show was the 1960s and 1970s. In 1972 the program was moved to Thursday night as a lead in to the new series, *The Waltons*. Sponsors believed the Opry would attract viewers who would then continue to watch.

The live performance season was, and still is, from April to October. During the winter months Lee traveled over the South and Midwest, usually piloting himself in a small airplane, searching for new talent. By the mid-1970s, when country music began making a popular resurgence and Country and Western artists were recording crossover hits enjoyed by typical rock and roll audiences, the Maces considered adding a recording studio to their venture. The studio, built between 1978 and 1979, was initially outfitted with equipment from an Illinois studio that had gone out of business. The studio now offers 24-track digital recording and video recording capabilities. Country singer Leroy Van Dyke, bluegrass star Alison Krauss, and Booneville native and current country diva Sara Evans all made early recordings at the Ozark Opry studio.

² Fleischmann, Marion, "Music Man: Ozark Style," *Jefferson City (Missouri) News Tribune*, February 1985.

³ Mace, Joyce, personal communication, 5 February 2002.

Although starting with only about two acres of land, the Maces became early major property owners in the Ozark Beach area. Holdings include the land on which the Central Bank of Ozark Beach is situated. Lee was one of the founders of the bank, originally called the Brumley Bank after his hometown, and served on the board of directors until his death. At that time, Joyce took his seat and still serves on the board, as does her brother Carl. Other Mace enterprises included the Moonglow movie theater, and part ownership of Lakewood Condominiums, Modern Sanitation, and the Baymont Hotel when it was still a Howard Johnson's. Memorable to a generation of children who grew up in the area was the Wild Mouse, one of the last of the child-sized wooden scaffold roller coasters. Joyce still has the cars and the statue of the mouse that stood at the entrance. At one point, developers from Branson asked Lee to relocate the Ozark Opry there, but he had so many successful enterprises in the Ozark Beach area that he declined.

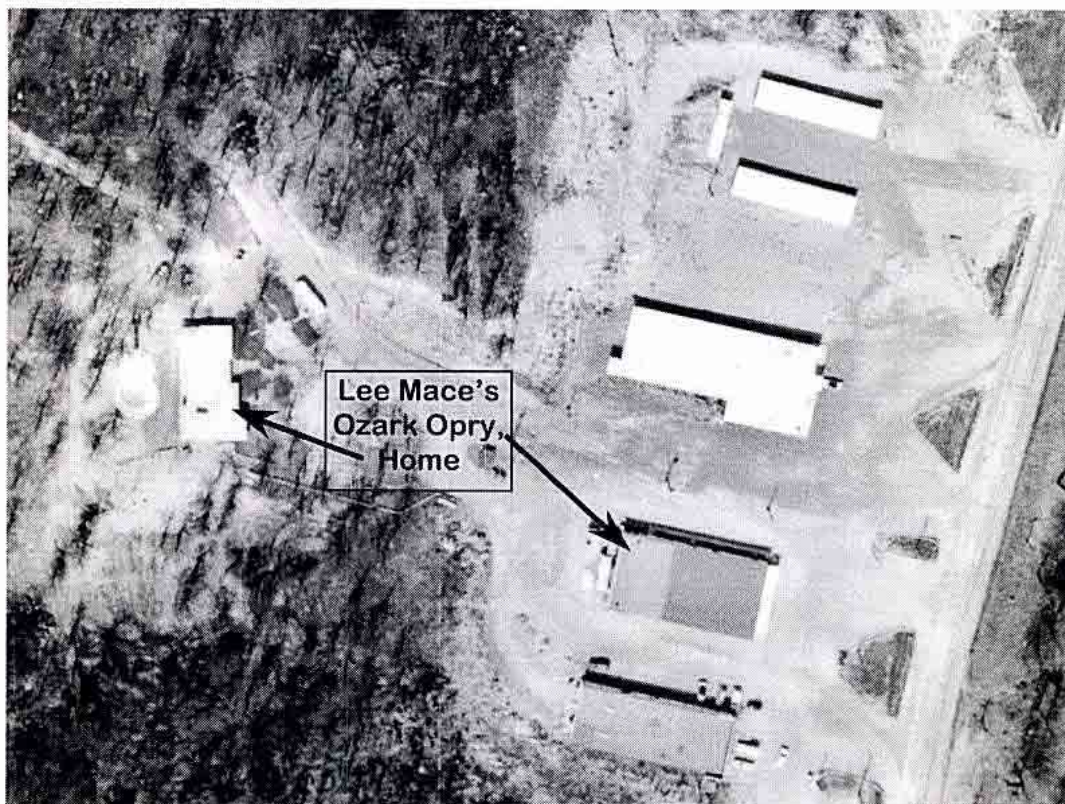
The Mobile Market was a particularly innovative enterprise. Lee asked for permission to put Ozark Opry brochures in Lake of the Ozarks State Park to attract visitors to the show, but the Department of Natural Resources did not allow commercial advertising within the park. Lee thought that if only he could get a local raconteur named Arthur Phillips into the park, Phillips could talk up the Opry to the campers. Lee proposed to his brother-in-law Carl, who owned a grocery store at the junction of Route 42 in Osage Beach, that they collaborate to run a mobile convenience store that would deliver to the campgrounds. They pitched the idea to the park administrators, who thought it had merit, but who had to follow procedure and put the franchise out to bid. The year was 1960 and most would-be entrepreneurs did not yet realize how many American families hit the camping trail each summer. There were no other bidders. Lee and Carl hired Arthur Phillips to drive the Mobile Market van to the park, and campers lined up to buy bread, soda, and potato chips. Arthur talked up a storm about the many attractions of the area, always ending with a strong plug for the Ozark Opry. The Mobile Market operated for ten years, until the Park installed its own convenience store.

The Maces also leased the Indian Burial Cave, a well-known local attraction. Native American burials were exhibited until Joyce read, in a three-year-old newspaper, about the Native American Graves Protection Act. No one had contacted her about the advisability of removing human remains from public view, but she immediately did so voluntarily. An archaeological research team from the University of Missouri subsequently excavated the cave. A descendent of Osage and early French fur traders, Lee had a deep interest in Native American culture (Joyce is part Cherokee). He traveled to Oklahoma to speak to Native groups there and talk with Osage elders, and they, in turn, came to Osage Beach to see the Ozark Opry performance.

The evening of June 16, 1985, Fathers' Day, Lee was killed, along with the copilot, when the experimental airplane they were flying plummeted into Lake of the Ozarks. At the time of his death, Lee had achieved deep satisfaction and fulfillment both professionally and personally. He was actively marketing his television program to cable television networks. The previous January he had been honored by an invitation by the Kansas delegation to witness President Ronald Reagan take his second oath of office in the Capitol Rotunda. Many in the southwest Missouri Community mourned Lee; he was eulogized in on the editorial page of the *Jefferson City News Tribune*⁴ and his obituary appeared in the *Kansas City Times*.⁵ Joyce became sole owner/producer and continues to open the Ozark Opry six nights a week, from April to October, as well as managing the other family assets.

⁴ *Jefferson City (Missouri) News Tribune*, 19 June 1985.

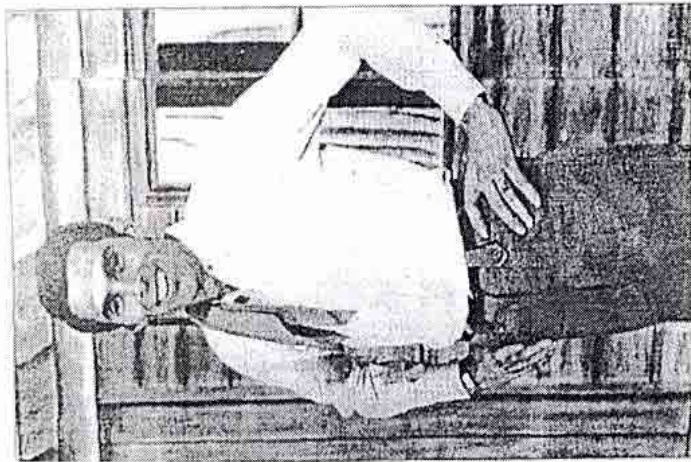
⁵ *Kansas City Times*, 19 June 1985



Lee Mace - Ozark Opry in 1961

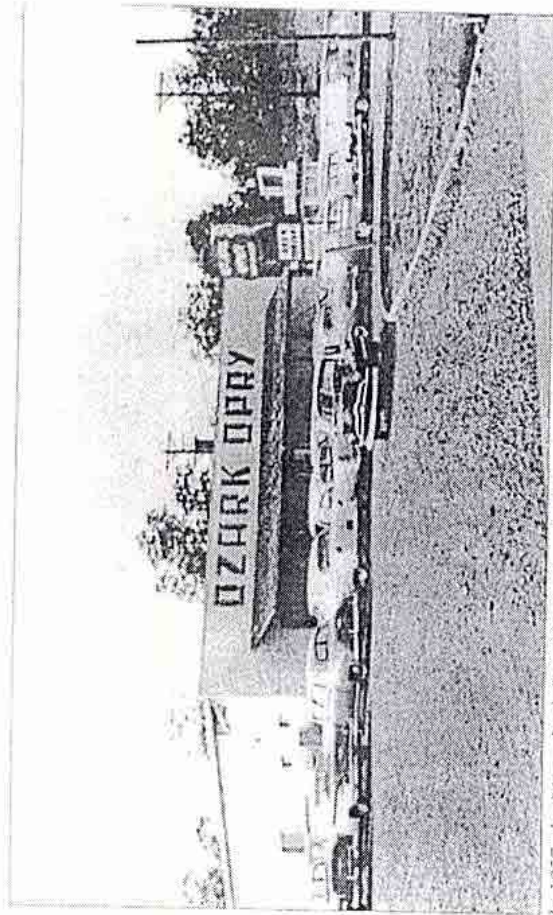


Lee Mace - Ozark Opry in 2000



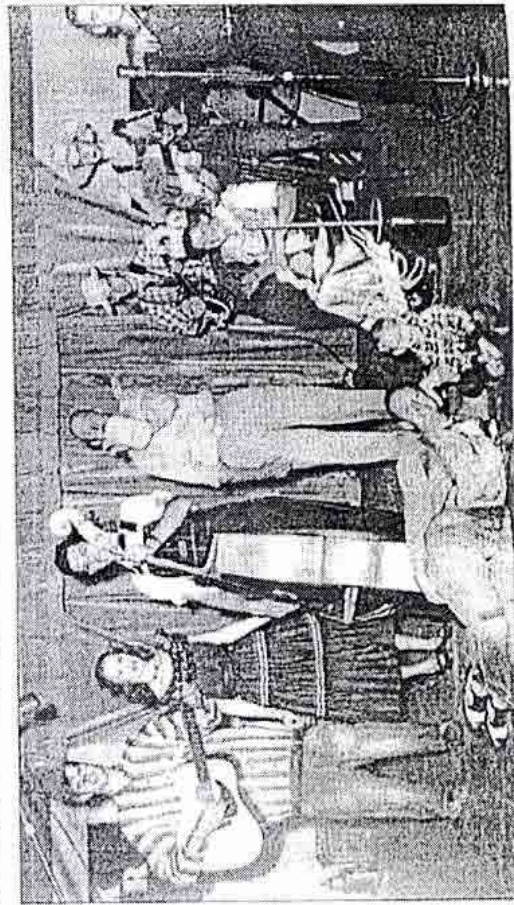
The late Lee Mace is the country music legend of the Lake of the Ozarks and the area's earliest country music ambassador. Born on a farm near Brumley, 10 miles east of Osage Beach on Hwy. 42, he practically grew up with a guitar in his hands playing for dances and picnics. He got into square dancing in the late 1940s and married his partner, Joyce Williams of Linn Creek, in 1951. Together, they created the Ozark Opry in 1953.

(Figure 1.)



In 1957, the Maces built their Ozark Opry building in Osage Beach and the building is still in use. Success brought several renovations and the building now seats more than 1,100 people. But even before this building was erected, the show was appearing live on KRCG-TV at Jefferson City, and KMOS-TV in Sedalia, Missouri. Their Nielson ratings put them in the top ten.

(Figure 3.)



They rented a building next to Ragsdell Dam for their show. It held about 200 people and it was not uncommon for people to bring their own chair because seats were at a minimum. Lee Mace, playing bass, is shown here with his first group of performers, all of them local talent. They began with two shows a week and by the second season, were filling the house and having to perform more often to meet public demand. The show, you could say, was an instant success.

(Figure 2.)

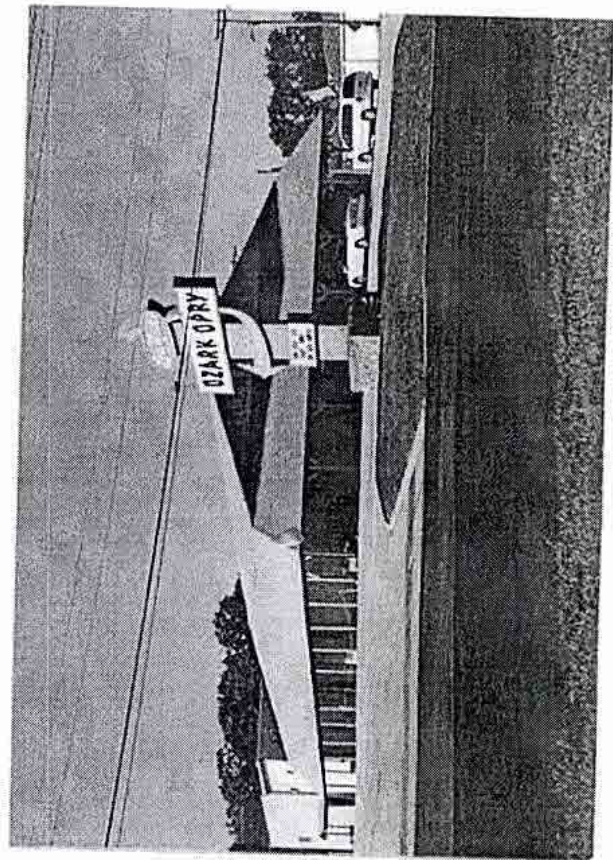


Figure 4. The Lee Mace Ozark Opry as it appears today, main facade, view to the northwest (2002).



Orchid Motel - 1961



Orchid Motel - 2000



Orchid Motel, October 2002